Town of Guthrie
Logan County
Oklahoma

HABS No. OK-10

PHOTOGRAPHS

HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Heritage Conservation and Recreation Service
Department of the Interior
Washington, D.C. 20243

I

Guthrie is a town which sprang up literally overnight. On April 21, 1889, the site was occupied by numerous lot markers, several skulking "sooners" and two wooden buildings, the recently constructed Federal land office and the slightly older Atchison, Topeka & Sante Fe Railroad depot. By the evening of the 22nd, it was a booming tent city, its population between ten and fifteen thousand people, occupying four town sites instead of the original single site laid out by the government surveyors. According to the terms of the opening of the territory the town could occupy only 320 acres (Wenner, p. 8). That provision was circumvented by the settlers of Guthrie by organizing four separate municipal governments which were consolidated only when the absurdity of the original law was finally realized and corrected, in August, 1890 (Wenner, p. 8). Immediately, the new citizens began to make the settlement a permanent one, erecting wooden houses and a few wooden commercial structures.

As with most cities in the Great Plains, Guthrie was no exception to the grid plan, being plotted strictly on a north-south axis, cleaved on a diagonal by the right of way of the Santa Fe Railroad and by Cottonwood Creek. The one concession was made by a certain C.C. Howell in June 1889 when he laid out the plan of the capital subdivision, the fourth functioning political entity of Guthrie. This included a large looped street to the north, bordered on the east by Highland Park, which became known as the "egg" and was expected by the Guthrie people to become "the aristocratic residential suburb." (The Daily State Capital, July 3, 1889).

As Guthrie became organized along social and commercial lines numerous promotional publications began to appear, waxing heavily on the virtues of the new town:

> "Guthrie, the capital and chief city, is the fountainhead of all this grand territory and the center of wealth, culture and refinement. Her matchless beauty has delighted and charmed thousands. Like a proud queen she sits upon a commanding elevation overlooking the beautiful valleys of the Cottonwood and Cimarron Rivers, surrounded by a region unequaled for its beauty of topography and the richness of its productions, the city is cut in twain by the river first named, which flows from south to north in a serpentine course and empties into the salty Cimarron one mile above the city . . . the view of the surrounding country is as grand as ever spread out before the orb of man.
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> ". . . It is organized as a city of the first class and has all the departments of city government common to the metropolitan cities of the east.
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> "The population is conservatively estimated at 12,000 people which is increasing rapidly at the rate of fifteen to twenty per cent per annum. When it is considered that Guthrie is but five years old, the writer is of the belief that her growth and development has excelled that of any other city of the United States during the same length of time . . . Here is a modern city, the capital of a vast territory that is rapidly settling up with the cream of citizenship of the states so far as industry and progress are to be taken into consideration . . .

"A half dozen railroads have been chartered and surveyed through Guthrie, and her manufacturing and wholesale interests is now of no inconsiderable proportions." (Oklahoma Illustrated, pp. 51-55).

The leaders were understandably anxious to create a strong impression beyond Oklahoma and to promote the town's growth, for a battle was then brewing over the permanent location of the capital. The lines were drawn on a purely Democratic/Republican basis between Guthrie and Oklahoma City. All towns in the area, however, were making similarly extravagant claims, and none with more basis than the other. Most of the old timers are quick to point out that the most extravagant claims of all were those made for the character of the people. They were not uniformly bright, honest and hard working, as Oklahoma Illustrated and its like would have one believe. Never before had there been a more startling array of contrasting human types assembled in one place. The shrewd businessmen and boosters, having recognized from the first a very golden opportunity, predominated in the published "illustrations" of Guthrie, perhaps cloaked in a bit more dignity than they deserved. It is likely that the "industrious yeoman" was in a plurality, if not a majority, in fact. But the population was colored with strains that the city's fathers would have liked us to forget: on the legal side (some say just barely) the Tilghmans and the Nixes, the U.S. Marshalls of the Territory; opposite them, the Daltons and the Doolins, the outlaw gangs and the loners who had sought refuge in Oklahoma before the opening of the territory, when the area had literally no law, and afterward, when the hand of Washington was sparsely represented, and order was sometimes left to the endeavors of "horse thief committees." The tea-room atmosphere and financial promise communicated by promotionals must have been, in reality, something more earthy; dull at times, exciting and precarious at others, but often bawdy and rugged.

The marshall's record for 1889 speaks of only one murder. The remainder of the numerous daily entries consist of drunkenness, disorderly conduct, prostitution (the perpetrators seem to have been herded together on the 15th of every month), gambling and shooting in the streets. Perhaps the best illustration of this "other Guthrie" comes from Col. Bailey Hanes' book on Bill Doolin and the description of his entry into town in the custody of the celebrated Guthrie lawman, Bill Tilghman:

"After leaving the station, Tilghman drove east up Oklahoma Avenue past the First and Last Chance Saloon and the Forman Saloon at 311 West Oklahoma Avenue, over which was located the Dixie Hotel, a cheap whorehouse with a cover charge of fifty cents. Each room was equipped with a girl, a bed, and a slop jar. A pimp worked the street below to the corner of Oklahoma Avenue and Second Street. On the northeast corner was located the Commercial Bank Building, completed on October 1, 1889, the first brick and stone structure to be built in Oklahoma Territory. When the bank opened for business, the front of the building had not been finished, but there was a counter and an iron safe inside and everyone rushed to put their money in the safe. Across the street south was the post office, on the government acre, and directly across the street west was the Acme Saloon. On the corner now occupied by City Hall was another saloon.

"At this latter corner, the group turned south to pass the most famous corner in the Territory for a number of years: at the intersection of Second and Harrison, on the northwest corner, was located the Reeves Brothers Casino, one of the most notorious gambling houses of the Southwest. The business had opened in a tent on April 23, 1889...and soon after that there went up a frame building which was later replaced by one of brick. The owners claimed their doors were never closed, day or night, for fifteen years after the opening of the Territory. They advertised wines, liquors and cigars, the most magnificent bar in the city, handsome billiard and pool parlors, gentleman clerks in attendance, a barber shop, and large bathrooms. A sign with large black letters proclaimed:

> 'We the citizens of Guthrie are law-abiding people. But to any one coming here looking for trouble, we always keep it in stock with a written guarantee that we will give you a decent burial. We will wash your face, comb your hair and polish your boots. Place your sombrero on your grave and erect a memento as a warning to others saying he tried and failed.'

"On the northeast corner was located the Bluebell Saloon, regarded as catering to the most genteel gentlemen with a thirst or a yen for gambling. It was here in 1903 that Tom Mix, the western movie star, tended bar for Jack Tearney and his high class trade.

"On the southeast corner of the intersection was the International Building, which housed several Territorial legislative sessions upstairs. On the ground floor was one of the four locations of the Lillie Drugstore, and to the east was the Columbian Barber Shop, where W.E. Knowlton concocted his well-known product "Danderine." He absolutely guaranteed it to grow hair on bald heads and permanently cure all diseases of the scalp in every case. On the fourth and last corner, the southwest, were the Palace Hotel and the Palace Saloon. These four corners became the favorite hangout of Will Rogers, Tom Mix and Zack Mulhall.

"The cab...turned east past the infamous White Elephant, operated by Stella Davenport but owned by an eastern syndicate. Here were the high-class and high-priced call girls. On north up Vine Street went the cab, passing the Green Tree, where all the call girls were Creoles direct from New Orleans and not quite as expensive as Stella's beauties...

"At 2:00 P.M., in the company of Deputy Tilghman, Marshall Nix, and a few other deputies, Doolin ate dinner at the Royal Hotel, the finest and most palatially important in the Territory, at the invitation of H.H. Perry, the proprietor. Half an hour after dinner, Doolin was escorted to the Federal Jail located at the corner of Noble Avenue and Second Street. The jail had been built by a stock company (composed of) Guthrie men and then leased to the Federal Government. Later it was sold to the United States at a tremendous profit. Here most of the notorious outlaws of the early territorial days were imprisoned at one time or another. Today the remodelled building houses a Nazarene church." (Hanes, pp. 159-162).

But for all the color, excitement and debauchery of an infant town set on its feet before weaning, growth came not from the notorious, but from the staid businessman, the publicist, the booster. The F.B. Lillies would outlive the Reeves and the Davenports. The Guthrie of Oklahoma Illustrated was proud of what it was doing and of what it hoped to become. Paved streets, electricity and a reliable water supply were goals which were set and accomplished early. Guthrie was the first electrically illuminated town in Oklahoma.

Some of the projects were more grandiose. The "electric street railway," for example, was franchised by the town governments on June 19, 1889 (State Capital, June 20, 1889). This scheme was criticized as far-fetched by certain out-of-town newspapers that were skeptical of Guthrie's goals, but it was a reflection of the optimism which enveloped the town throughout its early history. The line was meant to link the business district with what was assumed would develop as the Capitol Hill area. It was completed after a number of administrative setbacks and contract defaults, but was never expanded much beyond the original line.

The size of the town at the inception of the project was roughly 15,000. It never grew significantly higher, eventually stabilizing at about 10,000. The discrepancy between Guthrie's own projections and historical reality must not be allowed to color our perception of Territorial Guthrie.

The town was in existence before Oklahoma became a territory, being the site chosen by the Santa Fe as the railroad center of the region, and named for Judge Guthrie, a director of the Santa Fe from Topeka. As such, it was the only logical choice for the capital designate of the territory, Oklahoma City being simply a watering stop farther south along the route. The countryside was fertile and attractive, with sufficient water. It seemed clear that the prospects for a vigorous and successful town at Guthrie were excellent. Most of those who made the run into Guthrie with the notion of getting in on a potentially good thing were acute enough to understand that such a situation would have to be nursed and nourished for it to come to fruition. Principal among these was Frank Greer, whose voice, the daily Oklahoma State Capital, was surely the loudest. He conceivably did more to promote the town and the territory than any other single person. It is ironic that his name should be associated so closely with the town's decline. But we will speak later of that.

II

Guthrie was born in canvas, grew up in wood, and matured in brick. Fear of fire and the desirable association of permanence and prosperity to be gained from substantial masonry buildings prompted an active campaign through the '90s. By the time of statehood there was scarcely a frame building left in the business district. The result was that at the town's height, 16 years after its founding, it had taken on a solid, stable, and even impressive look. Some of the most substantial and attractive buildings were among the earliest, 1889-95, and the larger proportion of these were occupied (but seldom owned) by banks. The numerous hotels vied with each other for the elegance of their 'fire-proof' buildings, and the commercial blocks were fully tenanted. With one notable exception, the State Capital Publishing Co. building, these were generally built as speculative ventures usually with no specific purpose in mind other than that the use would be commercial. This was the case with even the territorial jail. In all this a certain homogeneity began to arise, due, in part, to the nature of available materials: brick, sheet metal and especially sandstone of a characteristically dull red color. A "commercial style" arose, a style of long narrow buildings on deep lots, of two to three stories. With brick facades often trimmed in stone (sometimes completely of stone), the building usually housed first floor shops with large plate glass windows topped by lights of small panes of colored or translucent glass. The rear of the shops had a small loft accessible by a short flight of stairs. The fenestration of the upper stories was symmetrical, sometimes elaborate, ranging from a series of high rectangles, through the great arched window of the Bonfils block (107 S. 2nd) to the multiple arches of 116 W. Oklahoma. The facade was topped by an elaborate cornice of masonry and metal. When the commercial row came to an intersection, the entrance was placed at the beveled corner of the building and was often topped by a tower or cupola, as in the Gray Bros., State Capital, Capital National Bank and International Block, the latter two no longer extant. Variations on the theme were rich, but it is difficult to imagine a building district with a more cohesive physical aspect and visual character.

The vernacular domestic scene is also homogeneous. Many frame houses existing from the Territorial period have much in common. Gables are variously treated with open work of sticks, or with a variety of shingle shapes and sizes. The wide eaved bungalow predominated among the working classes, always with a deep porch, as at 311 E. Cleveland and 208 N. Broad. The grander houses, those principally along East Noble and East Warner, have less in common with each other or with the more generalized house of the middle class neighborhoods. They are large, finely detailed and fitted with beveled glass and porte-cocheres, and are of a roughly academic revival type, being classically detailed with columns, palladian windows and the like, and are complexly yet symmetrically massed. There is, among these large houses, a fair representation of "Eastlake," well illustrated by 323 and 319 East Cleveland. These are all surrounded by the ubiquitous red-sandstone retaining walls and wide brick sidwalks. 701 and 716 E. Noble and 624 E. Cleveland are also fine examples. 701 E. Noble has the additional feature of two bronze Beaux-Arts marquees over the entrances.

As Walter Nashert points out in his book Teepees to Towers, the picture of the building trades in territorial Oklahoma is at best blurred; contractors, suppliers, craftsmen, and architects all engaged in activities belonging to the province of the others like the Powell Brothers of Guthrie, Contractors (Nashert p. 3). Records of any segment of the processes preceding the actual building are scarce and often misleading. Into this confused scene came the architect Joseph Foucart, who became one of the most conspicuous, yet elusive, figures of territorial Guthrie. Documentary information on him is scarce. Only four published references exist: two of those are merely photographs of the city hall, the others consist of a biographical sketch in a 1901 publication of prominent Oklahomans, and a brief reference to his work in the WPA writer's project guide to Oklahoma. If not for these last two we might know nothing of his life and background. Yet his buildings are almost ubiquitous. Seldom can a building be found in Guthrie which does not bear the mark of his influence, but it is sometimes difficult to determine which he actually designed and which he only influenced. The basis for much of the current attribution is local oral history. Few records can be found that give a precise account of his activities in Guthrie between the years 1889 and 1907, after which he literally disappeared from sight.*

Foucart, born in Arlon, Belgium, November 14, 1848, was educated at the Royal Atheneum at Arlon and then at an engineering and architectural school in Ghent, where he completed his studies in 1865. He worked for a railroad and later as a mining engineer. In 1872 came his first involvement in an architectural project, a "castle," built at Viere, Belgium, for M. Roussile, reportedly costing $400,000. In 1875, he worked in the office of a M. Goverts, architect to the King of Belgium, and superintended work on the Winter garden at Lacken. His subsequent projects in Europe included the Hotel Brussels, the courthouse of Charteroi, and a resort at Spa. He was chief draftsman for details and finishing of the new city hall at Paris, his last European project. It should be pointed out that in none of these projects could he be called an architect. He was more a supervisor of construction. In 1888 he came to America; to Texas for three months and then to Kansas City where he remained until settling in Oklahoma at Guthrie in June of 1889.

The first published reference to him in Guthrie is in an advertisement in the July 4, 1889, issue of The Daily State Capital, for the firm of "Foucart and Villeroy." On July 16, there appeared in that paper, page 3 column 2, a brief note:

> "The Parisian architects M. Villeroy and M. Foucart are very busy now getting up plans and specifications for various buildings here. They have just completed plans for the Catholic Cathedral and two brick blocks that will be completed here in the near future. These gentlemen are fine workers and should be liberally patronized. It will pay anyone to call on their office and examine their drawings."

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*It is suspected that he left Guthrie in 1907 for St. Louis to live with his daughter. The Episcopal Church records that Marie Foucart, his wife, was removed from the register of Trinity Church in 1906. No transfer was recorded.

To which buildings this article refers is still moot, but on July 27, there is mention in the Capital of the construction of a stone business building being erected at 20 West Harrison, and on August 20, an article announces the continuing work on the commercial bank building, the first brick structure of the city. Soon afterwards, numerous projects in brick and stone began to rise. But among these, the only commercial buildings that can be assigned to Foucart with any certainty are the Victor Block, Lyon Block and the E.H. Lipe building. The latter was an unpretentious brick shop of two stories, barely distinguishable from dozens like it in and around the commercial sector. The Lyon Block was described as "the finest in the city." It and the Victor Block of 1893 were both substantial enterprises and allowed the architect to exercise some degree of taste and ability, reflecting some idea of Foucart's stylistic preferences. The most original feature is a series of recessed panels in brick on the first story. These appear later in many commercial buildings, most notably in Foucart's own building for The Daily State Capital, 1902. The Munday block of 1889 uses this device in its facade, although it can be attributed to an architect by the name of Babcock (State Capital, October 17, 1889) who appears to have had some trouble with his contractor, T.W. Taylor, since the rear end of the building collapsed before the structure was completed. Besides Babcock, the only other known architects in the first decade of Guthrie's history are S.L. Miller (advertisement September 8, 1889, Daily State Capital) who can be identified with no buildings at this time; P.H. Weather, who had his office at 112 W. Oklahoma Avenue, and designed the Logan County Courthouse and the Convention Hall (Review, p. 11); and J.H. Bennett, architect of the Carnegie Library and the immense classical house of the prominent judge, Frank Dale. Of these men nothing more is known. The profession is filled out by Foucart's partner, Villeroy, perhaps the most elusive figure of the group. According to the census of 1890 he was born in Germany. He did not stay in Guthrie beyond 1890 since his name does not appear in any of the subsequent town directories. All we know of him is that he was a white male, age 28, of German birth, resided in the United States for five years, 12 months in the territory, was a naturalized citizen and could read and write. However, there appeared in 1890 a publication by a Frenchman Paul DeRousiers (Travels Around the World) which included a chapter on Guthrie. In this chapter there is mention of a:

> ". . . So called architect born in the Palatinate, a great hunter, a convicted socialist and above all things an enemy of the Jesuits: he had arrived in Oklahoma, he told me, with $25.00 in his pocket. Dreamed of building Guthrie of stones and brick prophesying that the land there would soon surprisingly increase in value, and while waiting to become a millionaire, borrowed cigars from his landlord. His stories of hunting were marvelous: he had killed grizzly bears in the Rocky Mountains, killed lynx, buffaloes, and antelopes in prodigious quantities, and earned his livelihood during several months by selling quail and prairie chickens. He had also cleaned locomotives for a dollar a day, built railroad bridges for the Missouri and Pacific Company, and lectured against capitalism."

It is no wonder that someone with his political biases should have quit Guthrie so early, a place of boosterism and staunch republicanism, no matter

how fertile the architectural field might have been. It would be impossible to try to discern Villeroy's hand in any of the buildings he might have designed with Foucart. But he must have added color to the profession in Oklahoma, if just for a while.

Foucart's popularity increased to the point where he became the premier architect of Oklahoma and received such important commissions as the Guthrie City Hall, the library building at Stillwater and the main building of the Northwestern State Normal School at Alva. This last building acquired the nickname of "castle on the hill" and was in fact designed after a castle seen by an important patron of the college while in Europe. The "Castle" was probably Foucart's most important, substantial, and expensive work costing $110,000 in 1905; however, it burned in 1935. His Guthrie City Hall and the Stillwater building were both demolished to be replaced by modern structures. These three were stylistically very similar, being built of red brick with copious Oklahoma red sandstone trimming, turrets, and battlements with rich symmetrical massing. The individual forms which went into the compositions were bulky and resembled stacked cushions. If anything can be called the style of Foucart, it was this. Traces of this style can be seen in other buildings such as in the masonry of the house he designed for P.J. Heilman in Guthrie. Another stylistic signature which appears in this house are the key hole windows. Such windows also appear in the DeFord building, leading one to believe that it too, was a project of Foucart. There is, furthermore, a house at 704 E. Warner Avenue in Guthrie, of very small scale which was built of materials and details similar to those of the Heilman house. If this is not one of Foucart's designs, which seems likely, it can at least be said to be the result of his influence. Two remaining buildings documented as Foucart's have little to do with this style. The first is the State Capital Publishing building, already mentioned, and the other, a house on East Warner Avenue. They are remarkable for the simplicity of their wall surfaces, fenestrations and details. The house, however, contains openings of more than semi-circular arches which reflect Foucart's ideas. Both buildings were done for demanding patrons: Frank Greer had very definite ideas of how the State Capital Publishing building should function and, being a businessman, was likely to have sacrificed external ornaments for an efficient and functioning interior. The man who built the Warner Avenue house insisted that it be built in stages as he could afford them and was very precise about the way his interior would be fitted out. One might infer from this that Foucart had less than a free hand in completing these two buildings.

III

In the beginning of the 20th century, Guthrie was troubled, beneath its prideful surface, by challenges for the seat of what would soon become the state government. Oklahoma City, the principal (and only serious) contender, had been held at bay by the simple fact of Guthrie's congressional designation, but as statehood approached, the battle grew heated. During the early years of battle, the various permanent social organizations of State Government, Universities, hospitals, asylums and the like, were distributed among the other towns in a dual effect to mollify the opposition and demonstrate Guthrie's fairness and impartiality in not holding any of those plums for itself. But the tide broke when, in 1907, Statehood came and Governor was for the first time elected, not appointed by the President. Republican Guthrie found itself the center of a Democratic State, and the home of a Democratic Governor, Haskell of Muskogee. Oklahoma City was then the stronghold of the Democrats and had the support of many strong Democratic newspapers. In the beginning of his term, Frank W. Frantz, the last territorial governor, held mostly aloof from the struggle, which was largely carried on in the published media. Editorial battles were of legendary proportions, postcards were issued with various appeals to reason. One from Guthrie carried a photograph of the convention hall, which it offered as a Capitol, one of its principal arguments being that this would save the state expense and prevent the raising of taxes. Oklahoma City promised to provide a better building without the use of public funds. All this might have come to very little had Frank Greer not embarked upon a campaign of scathing criticism of Governor Haskell, which mounted continuously until Haskell, enraged, went to the city leaders and threatened to see grass grow in the streets of Guthrie if Greer were not silenced. The response was, "we didn't know a single man could move a capital" (Forbes, p. 25). Largely through Haskell's efforts, a referendum to decide the question was held in 1910, and Oklahoma City won. Questions of corruption must be accepted, and then set aside, so vague and pervasive were the obscure dealings of the parties involved. In any event, Guthrie had been assured by the State Charter that the capital would remain until 1913, and began to take steps to see that it was restored to them before that time. A rumor arose that the capital might be returned, which was strengthened by the visit of a prominent Guthrie attorney to Haskell, who was told that only Frank Greer and his daily Capital stood in the way. Greer would not be budged, nor did anyone care to budge him, and a legal battle commenced.

Late in 1910, the capital was stolen from Guthrie by the unlawful removal of the State Seal by Haskell's secretary. The truth of the story cannot be affirmed or denied, but Haskell soon astounded the entire state by declaring the capital removed, three years prematurely. Guthrie's litigation, known as Coyle v. Smith, was appealed to the United States Supreme Court early in 1911, and the case was decided in favor of the removal. An attempt at constitutional amendment in 1912 came to no avail. The removal was now final.

1912 was the year of statewide financial disaster--there were 74 bankruptcies in Oklahoma City (Forbes, p. 39)--but for no town more than Guthrie. Among

the saddest events was the dissolution of the State Capital; so powerful, yet so intimately connected with Guthrie as the Capital. Greer did not stay beyond the passing of the town's glory, but moved to Tulsa where he did quite well in the oil business, and died there in the 1930s.

Greer's role in this must not be overstated. The party politics, the possibility of graft, the fact that Oklahoma City in 1910 was much larger than Guthrie and the habit of Logan County and Guthrie to elect Negroes to public office were all major factors in the removal. Greer merely added to the fire, then fanned the flames a bit.

Guthrie itself was from that point transfixed. Had it acquired a university or state institution it might have continued to develop after this immense setback; instead it became encased in amber.

IV

As merely the county seat, no substantial benefits came to the town by way of increased patronage of business, and the town of 1909 remained virtually unchanged until the late 1960s. The streets were entirely brick paved, all the original commercial buildings were well maintained, and there was no substantial population growth or decline to warrant either demolition or new construction, or to foster dereliction of disused structures. During the 1970s, however, it became locally fashionable to improve the brick commercial fronts with new ones of aluminum or steel (in most cases the original facade remains intact behind the new one); and several of the older structures, especially corner buildings which were of a distinct type (see Gray Brothers) were demolished to be replaced by drive-in banks, parking lots, and used car lots. The old City Hall, the only building in town, or by Foucart, to have been nationally published (see Burchard & Bush Bown and "Lost America") fell victim to its advanced age and its inadaptability to the requirements of modern municipal government and was replaced by a modern structure. A comparison of town photographs of 1910 and 1950 reveals very little change in two generations. A number of blocks in the commercial district remain unchanged at this writing, and the residential areas have been generally well-cared for and few houses replaced by new ones. The accretive changes in these areas are in general very harmonious with the neighborhoods, and the whole represents an American residential scene ranging in date from about 1895 to 1920. The leaders of Guthrie of 1912 would probably not have looked at this failure in quite this way, but largely because of it we have a unique and living town, an illustration of an up and coming city of a place and era which has been too long overlooked beyond its former sphere of influence. Out of respect for those who brought Guthrie to its peak we will not say we are glad, but privately . . .

Postscript

The pages above were written in 1973. Since then, the preservation of Guthrie's architectural heritage has become an active part of the city's building programs, and may soon become official public policy. A facade easement program is now awaiting enactment in Guthrie. The State Historic Preservation Office has promised the town $25,000 in assistance and is expected to turn over the funds by the end of 1979. The four facades chosen to initiate the project are the Swan Hotel, 317 W. Oklahoma Ave.; the Goodrich Building, 124 W. Oklahoma Ave.; Commercial Building, 111 Division St.; Commercial Building, 115 W. Harrison Ave.

Sources of Information

A. Old Views in Western History Archives, University of Oklahoma, Norman, Oklahoma.

1. Swearingen Collection

1.	9/16/1889	Oklahoma Avenue & Second looking west, wooden buildings
13.	1889	Holding down a town lot
16.	6/11/1889	First brick block, Guthrie (Oklahoma and First)
23.	6/5/1889	Guthrie Planing Mill, many wooden buildings
22.	6/5/1889	West Guthrie from the west, more wooden buildings
26.	6/5/1889	Broader view of Guthrie
28.	6/4/1889	Election Day, Guthrie
53		Early Hotel, sign on front, "Palace Hotel Restaurant D. Blaubaugh, proprietor"
84.		United States Land Office, Guthrie
90.	5/12/1889	On Vilas Ave.: two identical buildings, prefabricated, brought in on the Run. Building on left has sign, "S,M, Holt, physician, surgeon." About 15'x15', probably on Vilas near Oak.
92.	4/23/1889	Land office surrounded by tents
114.	6/11/1889	National Bank Block, same as pictured under construction in #16. Captioned: "First Brick Block, Guthrie, Oklahoma... McNeal Little Banking Co."
115.		National Bank Block nearing completion, pictured with banners across front advertising various contractors: The Painting and Glazing on this building done by Burrows and Butler UHL & NEFF, contractors and builders Tin Roof and Cornice work on this building being done by TONTZ & SELVIDGE Buildings used offices of territorial governor, perhaps man pictured in Landau in front of building in #16
118.		Capital City Bank, frame building
320.	6/17/1889	Cor. Harrison & Second, interesting frame building.

2. Armantrout Collection

14. Three column Ionic portico on house, near Capitol Square

3. Lillie Collection

130.		Lillie House at 1409 W. Cleveland
131.	1907	State Constitutional Convention, interior of Old City Hall, interior, Second floor
154.		206 W. Oklahoma, interior of Lillie Drugstore

B. Maps

"Guthrie, Oklahoma Indian Territory Jan. 22, 1890," birdseye view of Guthrie with certain buildings pictured of the town.

"Guthrie, Oklahoma Indian Territory Jan. 22, 1890," same as above with additional buildings of the town pictured along top margin.

"Guthrie, Oklahoma 1891," birdseye view of Guthrie.

"Guthrie, Oklahoma 1892," birdseye view of Guthrie.

"Insurance Maps of Guthrie, Oklahoma Logan County, August 1894," Copyright 1894 by the Sanborn Map Co. (reproduction, in part)

"Insurance Maps of Guthrie, Oklahoma Logan County, September 1898," Copyright 1898 by the Sanborn Map Co. (reproduction, in part)

"Insurance Maps of Guthrie, Oklahoma Logan County, October 1903," Copyright 1903 by the Sanborn Map Co. (original, complete)

"Insurance Maps of Guthrie, Oklahoma Logan County, July 1908," Copyright 1908 by the Sanborn Map Co. (original, complete)

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Addendum to
Town of Guthrie (Guthrie Historic District)
U.S. Route 77 & State Road
Logan County
Oklahoma

HABS No. OK-10

PHOTOGRAPHS

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